

Revision of Basque Art between 1939 and 1975

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Bozal, Valeriano (Univ. Complutense. Fac. de Geografía e Historia. Dpto. de Historia del Arte Contemporáneo. Ciudad Universitaria. Profesor Aranguren, s/n. 28040 Madrid): **Arte, ideología e identidad en los años del franquismo** (Art, ideology and identity in the Franquist years) (Orig. es)

In: *Ondare*. 25, 17-31

Abstract: The repression of national cultures during General Franco's dictatorship and the appeal to historical tradition to defend a centralist nationalism determined an artistic and cultural reaction that analysed the matter of identity in terms of modernity. An analysis is made in this article of the general problems experienced in relation with this matter and the contribution of Chillida, special attention being paid to the difficulty of articulating modernity and identity.

Key Words: Art and Franquism. Vanguard art. Art and identity. Contemporary sculpture. Chillida.

Muñoz Fernández, Fco. Javier (Monte Oiiz, 1 - 2. C. 48007 Bilbao): **Reconstrucción y vivienda. La arquitectura de los años de postguerra en el País Vasco 1937-1950** (Basque architecture and architects between 1939 and 1975) (Orig. es)

In: *Ondare*. 25, 33-76

Abstract: After the war was over, the state had to start the reconstruction of the country, together with the construction of housing to mitigate the serious problem of the lack of habitable houses in those times. The complicated post-war situation and the government of the new regime undertook such actions in a more symbolic and propaganda-related manner, and, as a result, such measures were not effective. However, from municipal and the state levels, massive housing formulas and housing property distribution schemes were tested, which were to become the models for future undertakings.

Key Words: Post-war period. Reconstruction. General Directorate for Devastated Regions. Housing. Municipal housing. Horizontal property. Basque Country. 1937- 1950.

Manterola, Pedro (Univ. Pública de Navarra. Cátedra Jorge Oteiza. Edif. El Sario. Campus de Arrosadia, s/n. 31006 Pamplona/Iruña): **La escultura vasca en los años de la dictadura** (Basque sculpture during the dictatorship) (Orig. es)

In: *Ondare*. 25, 77-102

Abstract: This text is intended to emphasise the singularity of Basque Sculpture in the times of the Dictatorship. This was a sculpture that was the result of a double purpose. On one hand it was to be a modern, rational, experimental, secular sculpture, open to the future. On the other, it was also supposed to reflect ancient characteristics and decidedly conserve what is characteristic of an ancestral culture: ancient myths, popular traditions, ancient crafts and a pious feeling of nature ...

Key Words: Sculpture. Oteiza. Chillida. Space. Matter. Form. Metaphysics. Moral.

Alonso Pimentel, Carmen (Univ. de Deusto. Fac. de Filosofía y Letras. Camino Mundaiz, 50. 20012 Donostia): **La pintura y las artes gráficas en el País Vasco entre 1939 y 1975** (Painting and graphic art in the Basque Country during the 1939-1975 period) (Orig. es)

In: *Ondare*. 25, 103-147

Abstract: The present article describes the main trends of Basque painting during General Franco's dictatorship. The period witnessed intense confrontation among diverse stylistic options which were often identified with different ideological creeds. Ranging from conservative parameters to the incorporation of abstract art, and the revolution it brought forth, this rich artistic period includes events and artists core to the history of Basque art.

Key Words: Basque school (Gaur, Emen and Orain groups). Aranzazu Sanctuary. Pamplona gatherings. Informalism. Neofiguration. Folk scenes. Ur group. Geometric abstraction.

Bakedano Sarrionaindia, José Julián (Ambrosio de Meabe, 2-6° B. 48200 Durango): **Las artes de la luz: el cine y la fotografía vascas en la época del franquismo** (The arts of light: Basque cinema and photography during Franquist years) (Orig. es)

In: *Ondare*. 25, 149-216

Abstract: This study is a description of the contributions of Basques in the Franquist era. An analysis is made of the variation of circumstances: from a sterile desert to the appearance of the creators who later were to be relevant during the democracy. Oteiza's project is the object of special recognition. In order to explain this period, a study is made of Basque characters in cinema in general.

Key Word: Filmmaker. Dictatorship. Basque. Vanguard. Franquism. Shooting. Documentary. Censorship.

Larrinaga Cuadra, Andere (Eusko Ikaskuntza. General Álava, 5. 01005 Gasteiz): **La Exposición Internacional de Arte Sacro de Vitoria de 1939: un hito artístico en la post-guerra española** (The International Exhibition of Sacred Art in Vitoria in 1939: an artistic event in the Spanish post-war period) (Orig. es)

In: *Ondare*. 25, 221-232

Abstract: The objective of this communication is to offer an approach to the International Exhibition of Sacred Art held in Vitoria between the 22nd May and the 6th August 1939 in the Villa Suso Palace.

Key Words: Sacred art. International exhibition. Vitoria. Eugenio d'Ors.

Novo González, Javier (Eusko Ikaskuntza. María Díaz de Haro, 11 – 1. 48013 Bilbao): **Ignacio Zuloaga y su utilización del Franquismo** (Ignacio Zuloaga and how he was used by the Franquist regime) (Orig. es)

In: *Ondare*. 25, 233-243

Abstract: Ignacio Zuloaga (1870-1945) was 66 years old when the civil war started and, if one wanted to make a historiographic revision of that painter, everything that happened as from then has been swallowed up by a general synthesis of his biography and his artistic assessment. This communication briefly approaches the propaganda use carried out by the Franquist regime, initially of the image of the painter, and later on of his work.

Key Words: Zuloaga. Propaganda. Painting. Franquism. Franco. Hitler. Hayes. Press.

Bilbao Larrondo, Luis (Langileria, 54 1º D. 48940 Leioa): **La vivienda en Bilbao: los años sesenta, años de cambios** (Housing in Bilbao: the 1970s, years of change) (Orig. es)

In: *Ondare*. 25, 247-261

Abstract: In Bilbao, in 1959 there was a change in housing policy, which brought about changes in building regulations. Under the Bilbao General Urban Planning Programme (PGOU), research was carried out on prefabricated housing, and business or politically-oriented architects come from to those that interpreted and reflected on innovative proposals.

Key Words: Bilbao. 1959. Housing. Ordinances in building. Asúa valley. Prefabrication. Rufino Basáñez.

Vivas Ziarrusta, Isusko (Monseñor Remigio Gandasegi, 7-4° D. 48006 Bilbao): **“Prolongación racionalista en la arquitectura vasca de posguerra”. Desde el orden simbólico-monumental hacia la búsqueda de la funcionalidad** (“The rationalist prolongation in post-war Basque architecture”. From a symbolic and monumental level to the search for functionality) (Orig. es)

In: *Ondare*. 25, 263-280

Abstract: The objective of this study is to provide as active on the decline of the modern movement in architecture, on a specially that of ‘local’ rationalism in the Basque Country, and the later recovery of symbolic-monumental ideas in post-war period. We start from certain examples of buildings in Bilbao has legacies of an autarchic period which have currently ‘reinvented’ their functions and their ‘image’ for the city.

Key Words: Rationalism. Symbolic order. Monumentality. Restoration. Autarchy. International Architecture. Functionality. Urban planning.

Zaldúa Goena, Josune (Eusko Ikaskuntza. Miramar Jauregia. Miracóncha, 48. 20007 Donostia): **La obra de Luis Astiazaran: permanencias y evolución** (The work of Luis Astiazaran: remains and evolution) (Orig. es)

In: *Ondare*. 25, 281-302

Abstract: This communication intends to approach the work of Luis Astiazaran Galarza. Built throughout Gipuzkoa, his architecture discovers a trajectory that is parallel to the evolution of architecture in Spain during the second third of the 20th century, although it always maintains a very personal perspective. Perhaps his most original work is his factories: SACEM, SAPA and UCEM in Bergara and Arrasate are examples of this.

Key Words: Luis Astiazaran. Architecture. Industrial architecture. 20th century. Gipuzkoa.

Arnaiz Gómez, Ana (UPV/EHU. Fac. de Bellas Artes. Dpto. de Escultura. Sarriena, s/n. 48940 Leioa): **Entre escultura y monumento. La estela del Padre Donostia para Agiña del escultor Jorge Oteiza** (Between sculpture and monument. Father Donostia’s funerary stele in Agiña by Jorge Oteiza, the sculptor) (Orig. es)

In: *Ondare*. 25, 305-325

Abstract: The funerary stele inaugurated in Agiña in 1959 is a disciplinary and formally modern sculpture by Oteiza, which, however, has been accredited as a monument since it commemorates Father Donostia in a significant emplacement, market as a megalithic station and, previously, monumentalised because of its cromlechs. These are megaliths that testify to the ancestral uses that made this emplacement significant by endowing it with its own space and everlasting identity.

Key Words: Jorge Oteiza. Stele Father Donostia. Modern sculpture. Monument. Public sculpture. Emplacement. Cromlech. Agiña.

Etxeberria, Jon (Univ. Pompeu Fabra. Depart. De Humanitats. Edif. Jaume I. Ramon Trias Fargas, 25-27. 08005 Barcelona): **Experiencia y vacío: los componentes míticos y místicos en la obra de Jorge Oteiza** (Experience and vacuum: the mythical and mystical components in Jorge Oteiza's work) (Orig. es)

In: *Ondare*. 25, 327-335

Abstract: the objective of this text is to point out the mythical and mystical components in Jorge Oteiza's thinking and sculpture. With this purpose, two important events in the life of the sculptor are related with each other: a childhood memory and his experimental conclusion of art, which are intertwined thanks to the presence of such components in the whole of Oteiza's work.

Key Words: Vacuum-Nothing. Inoccupation. Sculpture. Imagination. Myth. Negative aesthetics. St. John of the Cross.

Martín Vaquero, Rosa (Reyes de Navarra, 29 - 1º C. 01013 Vitoria-Gasteiz): **La consagración de los obispos. Báculos y bastones: nobles piezas artísticas del siglo XX en Vitoria** (The consecration of bishops. Baculi and walking sticks: noble pieces of art in 20th century Vitoria) (Orig. es)

In: *Ondare*. 25, 337-353

Abstract: In this work we study the consecration of bishops, one of the Sacred aspects of the Catholic religious doctrine, in relation with the symbols that are given to bishops during their consecration ceremony. At the same time, important pieces of art are examined –baculi and walking sticks–, liturgical objects in accordance with the authority that is bestowed on them.

Key Words: Baculus. Walking sticks. Bishops. Peralta Ballabriga. Bueno Monreal. Buen Pastor. Agreement between Church and State.

Paliza Monduate, Maite (Univ. de Salamanca. Fac. de Geografía e Historia. Cervantes, 3. 37009 Salamanca): **Luis María Íñiguez Paillole, un artista vasco de la Postguerra** (Luis María Íñiguez Paillole, a post-war Basque artist) (Orig. es)

In: *Ondare*. 25, 355-366

Abstract: Luis María Íñiguez Paillole is one of the Basque artists from the post-war period. This communication analyses his biography and his artistic production, both in terms of sculpture and painting.

Key Words: Luis María Íñiguez Paillole. Mariano Íñiguez Martínez. Ricardo Iñurria Arzubide. Alejandro Zubizarreta. Basque school of the second half of the 20th century. Basque painting in the second half of the 20th century.

Rementería Arnaiz, Iskandar (Grupo Inmaculada, 4 – 2. C. 48015 Bilbao): **Consideraciones sobre el arte y el espacio en la obra de Chillida y Heidegger** (Considerations on art and space in the work by Chillida and Heidegger) (Orig. es)

In: *Ondare*. 25, 367-375

Abstract: The collaboration between Heidegger and Chillida in the elaboration of the book titled *El Arte y el espacio* (Art and Space) is a pretext to deal in depth with the points in common and the divergences in their work. In this way, as study is made of the main concerns both intellectuals had in the fields of art and philosophy, respectively, which placed mankind in the very limits of thought.

Key Words: Chillida. Heidegger. Space. Emplacement. Work of art. Inhabit. *Tarte*. Basque sculpture.

Vivas Ziarrusta, Isusko (Monseñor Remigio Gandasegi, 7-4º-D. 48006 Bilbao): **Artistas vascos “esculpiendo límites” en la ciudad frente al mar** (Basque artists “sculpting limits” in the town at the waterfront) (Orig. es)

In: *Ondare*. 25, 377-390

Abstract: The limit between town and sea often define ‘collision territories’ in which scraps of memories and identities reverberate. These are imaginaries, which rewrite ‘aesthetic permanencies’ symbolically condensed in the ‘emplacement of the monument’. Once the 20th century had started, Basque artists in the contrast of vanguard art researched sculpture proposals, which creep up in urban public spaces, articulated in terms of specific localizations.

Key Words: Town. Limit. Sculpture. Monument. Urban public space. Intervention in urban planning. Emplacement. Memory.

García-Landarte Puertas, Valeria (Viuda de Epalza, 8 – 3. 48005 Bilbao): **Estampa Popular de Vizcaya. El realismo social de los años 60 del País Vasco** (*Estampa Popular de Vizcaya. Social realism in the sixties in the Basque Country*) (Orig. es)

In: *Ondare*. 25, 393-401

Abstract: The *Estampa Popular de Vizcaya* vanguard movement started in 1962, by agglutinating artists like Agustín Ibarrola, Dionisio Blanco and María Francisca Dapena. With clear plastic and social objectives, they used social realism and engraving to direct their work to the people, with themes dedicated to the world of employment and the anti Franco struggle.

Key Words: Social realism. Engraving. Antifranquism. Popularisation of art.

Gómez Gómez, Agustín (Univ. de Málaga. Fac. de CC. de la Comunicación. Campus de Teatinos, s/n. 29071 Málaga): **Semiótica del cartel vasco durante los primeros años de la dictadura** (Semiotics in Basque posters in the initial years of the dictatorship) (Orig. es)

In: *Ondare*. 25, 403-411

Abstract: Posters in the Basque Country with Basque themes during Franco's dictatorship represent a series of characteristics that connect them with the Basque ethnical and biotype models that had been constituted over the previous period. Posters, which have an element of art, present elements of immediateness for an income bearable mirror through which to observe how the evolution of ethnical to folkloric themes took place and how it developed by means of the repetition of iconographic recipes once ideological elements had been eliminated.

Key Words: Poster. Semiotics. Dictatorship. Ethnical aspects. Folklore. Basque.

Parejo Jiménez, Nekane (Univ. de Málaga. Fac. de Comunicación. Dpto. de Comunicación Audiovisual y Publicidad. Campus de Teatinos, s/n. 29071 Málaga): **Visión de los fotógrafos de la prensa vasca de los atentados de ETA hasta 1975** (The vision of Basque press photographers of the killings by ETA up to 1975) (Orig. es)

In: *Ondare*. 25, 415-424

Abstract. this study is an analysis of the photographs, and first of the vision of the photographers that took them, that the trade people killed in ETA terrorist actions from its beginnings to Franco's death. The research is supported on what were later to be the nominated Basque traditional newspapers: *La Gaceta del Norte*, *Hierro* and *El Correo*.

Key Words: Photographer. Point of view. Dictatorship. Terrorism. Basque press. ETA.

Bilbao Salsidua, Mikel (Avda. Zumalakarregi, 11 – 3.C. 48007 Bilbao): **Bibliografía del Arte en el País Vasco entre 1939 y 1975** (Bibliography of Basque Art between 1939 and 1975) (Orig. es)

In: *Ondare*. 25, 427-495

Abstract: This bibliography is the result of the compilation and sorting by sections (General, Architecture and Urban planning, Sculpture and Painting, Photography and Cinema) of the bibliographical references that cover various aspects related with Basque art between 1939 and 1975, a crucial phase for the comprehension of our present in the field of the arts. Also, specific sections have been set up on artists Eduardo Chillida and Jorge Oteiza, the fundamental pillars of Basque art during that period.

Key Words: Bibliography. Art. Basque Country. 20th century.